



TITLE:

歐文摘要

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CITATION:

歐文摘要. 中國文學報 1992, 45: i-v

ISSUE DATE:

1992-10

URL:

<https://doi.org/10.14989/177524>

RIGHT:

SUMMARIES  
of  
THE JOURNAL OF CHINESE LITERATURE  
Volume XLV  
October, 1992  
Edited by  
Department of Chinese Language and Literature  
Faculty of Letters  
Kyôto University

The Fallen Petals (Part II)

—Memories of my early reading life

LU Guoyao, Nanjing University

(2)

In this part, I first recollect my reading activities in junior high school and senior high school, and give a description about the general situations of education in both Taizhou (泰州) and Yangzhou (揚州) in the early years of the People's Republic.

In 1955, I was enrolled in the Chinese Department at Beijing University. When I got to the country's capital, I first visited the historical cite of the Red House in Shatan, where the May 4th Movement started and the Square of Democracy. In this part, a run down of my five-year studies as an undergraduate in Beijing University is offered. Originally, I had little knowledge about linguistics, nevertheless I was enrolled in the special class of linguistics in 1957.

I began my graduate study in the history of Chinese language 1961. Influenced and guided by many renowned scholars, I finally decided my future academic orientation.

This part specially depicts what I saw and heard in that ten years'

period in Beijing. The style is much influenced by Mr. Chen Baichen's (陳白塵) reminiscences.

## Poetics and theory of drawing in ancient China

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The paper traces and analyzes in details the mutual influence between poetics and theory of drawing in their development in ancient China. It reveals that poetics of various ages was closely related to drawing theory of the times, and there is no possibility to clarify the real development of the former without a knowledge of the latter. The author further argues that in order to probe deeply into the history of Chinese literary criticism, we should combine it with the study of the history of artistic criticism, which includes the theories of drawing, calligraphy, music, etc.

About Yang Xiong's 揚雄 *Jie Chao* 解嘲: The maturity and metamorphosis of *she lun* 設論, a literary genre

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It is said that *she lun* or hypothetical discourse, a literary genre which prevailed in Han-Wei 漢魏 period, originated with Dong-fang Shuo's 東方朔 *Ke Nan* 客難 or *Response to a Guest's Objection*. As a matter of fact, *Ke Nan* is a kind of parody which is based on the skill of Warring States persuasion and the frame of folktales. Yang Xiong in his *Jie Chao* or *Dissolving Ridicule* converted it into a literary *work* in terms of real meaning.

I. The succession and transformation of the skill of Warring States persuasion in *Jie Chao*: Both *Ke Nan* and *Jie Chao* are based on the skill of Warring States persuasion, which include mention of historical environment and citation from classics; and “Yang-zi 揚子” in *Jie Chao* can well talk the Guest down unlike “Master Dong-fang 東方先生” in *Ke Nan*. Yet on the other hand *Jie Chao* is full of display of verbal virtuosity, which is an important element of *fu* 賦. Thus, this piece breaks away from the anonymity practice of

Warring States persuasion and exposes Yang's authorship.

II. The succession and transformation of the frame of folktales in *Jie Chao*: Though *Jie Chao* looks like a *fu*, it also contains plenty of jokes and sarcasms, which are not suitable for the orthodox style of *fu*. These elements have a great deal to do with the vulgarity of early *she lun*. Both *Ke Nan* and *Jie Chao* are based on the frame of folktales, in which a humble man changes into a wise hero by talking down high officials or highbrows in a humorous way; and "Yang-zi", likened to a phoenix, laughs away the Guest who has a desire for fame and wealth, differing from "Master Dong-fang" who cannot beat the Guest down and liken himself to a mouse. Yet "Yang-zi" is not a representative of the common people, who protests against the authority, but a portrait of author Yang, who ridicules the vulgar. Thus this piece breaks away from the anonymity of folktales and expresses Yang's sentiment.

III. *Jie Chao* and the literature of "a sage in frustration 賢人失志": "Yang-zi", who has great learning but is isolated from the world, looks like "a sage in frustration" such as Qu Yuan 屈原 in *Sao*-form 騷體 poems. But Yang Xiong in his old age could sympathize with this image no longer, because he is faced with his own powerlessness and humbleness after fruitless endeavors to sway 風 (= 諷) the emperor's opinion with *fu*; and he has to go on reproaching his own worthless past as long as he believes the supreme worth of his *Tai Xuan* 太玄 or *Great Mystery*. This self-reproach presses Yang to break away from his literary ideal: "elegant and orderly 麗以則", and to imitate not *Sao*-form poems but *Ke Nan*, a story of a "fool", with *fu*-like ornate style, which he regarded as "children's insignificant skill such as carving a design worms or cutting a seal 童子彫蟲篆刻". In Later Han era, however, *Jie Chao* is recognized as a new literary theme of "a sage frustration" and decided the direction in the development of *she lun*.

To be brief, *Jie Chao* changes *she lun* into the literature of literati, still it is above the command of his literary idea. But, precisely because of this, it could express Yang Xiong's both conscious and subconscious, that is, all of his personality.

## The self-consciousness towards the writing of *ci*-poetry

—the importance of Hang-zhou period in Bai  
Ju-yi's (白居易) literary writing

Junko NAKA, Tenri University

Bai Ju-yi is one of the famous *ci* (詞) writers in the Mid-Tang (中唐) period. *Yang-liu zhi* (揚柳枝), *Yi Jiang-nan* (憶江南), *Zhu-zhi ci* (竹枝詞) have been counted as his most well-known pieces. However, his *Zhu-zhi ci* that are composed in his Zhong-zhou (忠州) period (819-820) is actually not a *ci*-poetry, but a common poem only. It is because poem written in the *ci*-form are generally intended for public musical performance, so they have an universal rather than an particular or occasional appeal. Bai Ju-yi's *Zhu-zhi ci* has depicted his private feeling and is very similar with a piece of poem *Zhu-zhi qu* (竹枝曲) written by Gu Kuang (顧況), and different from Liu Yu-xi (劉禹錫)'s *Zhu-zhi ci* that are supposed to let singing girls sing.

I consider that Bai Ju-yi begins to compose *ci*-poetry in Hang-zhou (杭州) period (822-824) because the atmosphere of Hang-zhou at that time has affected his literary preference, and his unflavourable political situation allows him to enjoy the life there. Moreover, he has come to be intimately familiar with the southern courtesan culture, for example, we can easily find the name of the singing girls in his poems written in Hang-zhou. Composing *ci*-poetry (填詞) in Mid-Tang period is grounded on music, and prepared for singing. Therefore, relationship between singing girls and poets is considered to be important for *ci*-poetry writing.

Bai Ju-yi's famous piece of *ci*-poetry, *Yang-liu zhi* is composed for his private singing girl (家妓) called Han Su (樊素) in Luo-yang (洛陽) period (829-). This girl who comes from Jiang-nan (江南) is indeed introduced by Liu Yu-xi in Su-zhou (蘇州). As a result, Bai Ju-yi describes the beauty of Hang-zhou and Su-zhou in this piece. From this point of view, *Yang-liu zhi* is very similar with *Yi Jiang-nan* that is also composed in Luo-yang period. Both of them are based on his own experience in Jiang-nan. To conclude,

I regard that singing girls of Jiang-nan have affected and promoted Bai Ju-yi's *ci*-poetry.

### REVIEWS :

*Poems of Liu Yu-xi*

Edited and collated by Qu Tui-yuan, Shanghai, 1989

—Shigeru SAITÔ, Ôsaka City University

André Lévy : *La littérature chinoise, ancienne et classique*. Que sais-je?  
296, 1991

—Hiroshi KÔZEN, Kyôto University

### MISCELLANEOUS :

Outline of study of Zhong Rong's *Shi-Pin* in China after 1980 (2)

—Yoshio SIMIZU, Ritsumeikan University

### SELECTIVE ABSTRACT OF RECENT WORKS